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## ART AND PROGRESS

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### THE MAGAZINE

With this issue, *ART AND PROGRESS* enters upon a second year. As magazines go it is still in its infancy, but it has proved a precocious child. It has traveled far and has found its way into many homes. Best of all it has been given a kindly welcome and made good friends—friends who have held out a strong hand more than once and helped it over hard places. There have been those who have given of their means, and there have been others who have made contributions, of no less value, in time, thought, and talent. To all of these we would express our grateful appreciation. No very large promises were made for the magazine at the outset,

but those which were made we believe have been fulfilled. A professional standard has been upheld, and a few more pages have been added. The form is still unpretentious, but the aim has not been to rival sumptuous art publications. *ART AND PROGRESS* is the official organ of the American Federation of Arts, a national organization, which recognizes art as a factor in everyday life. Its object is to widen boundaries and to lengthen vistas. While upholding a professional standard it is a magazine for laymen as well as for artists and connoisseurs. It purposes to cover the entire field of art, and in this it occupies a unique position. It will, as time goes on, and means permit, be more profusely illustrated, but it will hope not to degenerate into a mere picture book, but rather to continue to be a magazine worth reading. Some notable contributions are promised for the coming year, and effort will be constantly made to increase the value of the publication, while retaining its individuality. To do this will require not only the help of those who are specially interested in the movement which the magazine represents, but the good wishes of its readers. It is a co-operative work, and through co-operation alone can be made permanently successful.

### CONCERNING EXHIBITIONS

There are two viewpoints from which to regard exhibitions—the viewpoint of the artist and the viewpoint of the public. The annual exhibitions of artists' organizations are, or should be, yearly reports, pictorially rendered. They should represent the current output from the studios, and primarily afford opportunity to note the tendencies of the day. They should furnish, furthermore, a means whereby the artists would be able to adjudge their own strength by having their work brought into comparison with that of others; and lastly, they should afford a chance through which, in a dignified manner, the work of contemporary artists could be brought to the attention of the public—in other words brought to market. All this it is to be assumed they

are. But on the other hand quite different are the exhibitions set forth in public buildings, museums, libraries, and the like for the specific benefit of the masses of people. These must be essentially educative; they must uphold a high standard because they are establishing values. It is never wise to set forth raw material when a decision is wanted on a product. There is no great work of art which does not demonstrate its value universally. The judgment of the public in the long run can be depended upon almost always, but it may at times be bewildered and misled. The object of museums and public institutions is to educate, that is to assume authority and to guarantee guidance to those who seek it. To be sure none is infallible, but merit in art as in other things is not utterly an indeterminate quantity. It is from the viewpoint of the public that the American Federation of Arts is sending out traveling exhibitions to various parts of the country believing that by so doing it is profiting not only the public but the artists. Appreciation of art is built on knowledge and is itself essential to production. When American artists can be assured of an appreciative public then American art will be comparable with the great art of the world—the art of which nations boast and through which they live in remembrance.

## NOTES

A NEW  
KNOXVILLE      The Knoxville, Tenn., of the year 1910 is not the Knoxville of a year ago. It is a clean, beautiful city, made so by the united efforts of the individual property owners. A process of evolution toward the beautiful has been going on for several years, but not until this year has the flower of civic beauty blossomed. Knoxville needed, as other communities have needed, some great undertaking to awaken its people to the duty they owed themselves in a big forward step towards municipal efficiency, healthfulness, beauty, and happiness. Knoxville found its inspiration in the

Appalachian Exposition, created, fostered and promoted by its business men. To receive and entertain hosts of visitors and to impress them with the advantages of Knoxville as a center of commercial activity and at the same time a delightful home center, it was necessary that the "house be made ready." Who more quick to realize that need or more capable to direct the housecleaning than the women of Knoxville? To their zeal must be credited the present beautiful aspect of the city. And it has been accomplished in a remarkably short time. Only last spring the Knoxville City Beautiful League was organized as a parent society, headed by Mrs. Lawrence D. Tyson, who made her beautiful home the headquarters for a movement that speedily resulted in the organization of subsidiary societies in all of the ten wards, each headed by a competent chairman, and assisted by enthusiastic workers. Clean-up days were designated, and such cleanings! The litter of one yard was not dumped on to the nearest vacant lot—it was hauled away to the far outskirts of the city. Competitions for home and yard adornment were started, the awards to go to the ward or district that made the best showing.

In recognition of the work of the City Beautiful League it was given the place of honor on a program of two weeks of special events, under the direction of the Board of Women Managers of the Exposition, and the first day of that Congress—September 24th—was designated as "City Beautiful Day," and placed in charge of the City Beautiful League. Representatives from other cities were invited to attend and participate; the day was devoted to a retrospect of things done and consideration of larger things to be done. At an evening session at the Fair Grounds well-known speakers addressed a public gathering, among them being Richard B. Watrous, Secretary of the American Civic Association of Washington. The finale of the meeting was the awarding of the cash prize of the Board of Trade. The results had been so uniformly excellent